

FEB 12 1925

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"PERCY"

A Photoplay in 6 reels

Author of Photoplay Thomas H Ince Corporation U S A.

Adapted by Eric Unsell and J. G. Hawkes

from the novel

"The Desert Fiddler"

by

William H. Hamby

" PERCY."

By Eve Unsell and J G Hawks.

The prologue presents a boy utterly spoiled and "sissyfied" by a doting, impractical mother. The picture proper opens with "Percy", fully grown, still tied to his mother's apron strings, a devotee of everything "ultra" everything esthetic, everything useless. He has never done a real day's work in his life, and his father has about despaired of "making a man" of him.

Then one night "Breezy" Barnes, Jasper Rogee's campaign manager, convinced "the kid" that he ought to take an active interest in electing his father to the Senate. On this pretext he took him downtown to "put him over the jumps." To his surprise Percy jumped so high and so wide that he jumped clear out of the picture, and, incidentally, out loose from the apron strings forever.

"Squiffy" for the first time in his young life, Percy engineered a campaign stunt which resulted in a free-for-all street fight. His flight from the Law ended in a box car bound for the Imperial Valley. He rolled out at the Mexican Border, where he was set upon by a bunch of hobo yeggs, who mistook him for a "railroad dick." He was rescued by Holy Joe, an itinerant evangelist, who becomes his staunch friend in the stormy days which followed.

Absolutely "on his own" for the first time in his life, Percy found that the only thing he had learned that would get him a square meal was his playing of the violin. So he played for the patrons of the Red Owl Saloon in Mexicali such music as they had never heard before. And aroused the cupidity of the villainous pro-

prietor, Reedy Jenkins, who liked the ring of silver dollars upon the musicians' platform. Jenkins told Lolita, his prize "yamp" to get that kid. He's worth money to this place." Later that evening the fiddler fell out with the plotters, and had a disastrous encounter with Jenkins, over a decent American girl named Imogene Chandler, who accused the Red Owl owner of underhand dealing ⁱⁿ his effort to get her ranch at a cheap figure. He and Holy Joe both signed up as cotton pickers to replace those Jenkins had bribed to quit just at the critical moment.

So Percy and Holy Joe took up the fight of their lovely employer against Jenkins, who was also political boss of the district, and wanted to drive the law-abiding American farmers from the American side of the line. And, naturally enough, the young people fell in love, Percy wooing and winning his way to the heart of the fair Imogene through the magic of his super-fiddling.

But the course of true love runs no smoother in the Imperial than elsewhere; and no sooner was he betrothed, than the engagement was broken by the machinations of Lolita - the tool of Jenkins. But when Jenkins turned off the water at the Dillenbeck Dam, which he controlled, in order to ruin the unpicked cotton, and, eventually, the planters, Percy resolved to save the ranch from which he had been banished, at the risk of his life, if necessary. "There'll be water around here tomorrow," he told Holy Joe, and gave him a name and address in San Francisco, "in case anything happens."

Plenty happened. A terrific encounter with Jenkins, the dynamiting of the water gates, the airplane ride of Senator Rogeen to aid his son, Holy Joe to the rescue, the defeat and arrest of Jenkins, the explanation of the scene between the fiddler and Lolita, the reconciliation of the lovers, and the complete satisfaction of Holy Joe. Percy's return to San Francisco with his bride and the total eclipse of son known as "mamma's boy."

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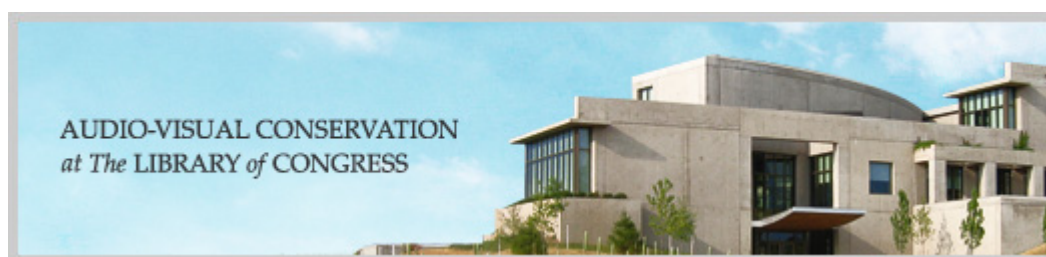
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